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NATIONAL GLASS
CENTRE

Re-make/Re-model
14 October 2010 – 27 February 2011

Talk: 5pm & Preview: 6-8pm, Wednesday 13 October

Darren Banks, Ruth Claxton, Nick Crowe & Ian Rawlinson, Jacob Dahlgren, Steven Emmanuel, Leo Fitzmaurice, Lothar Goetz, Christian Gräser, Lucy Harvey, Charlotte Hughes-Martin, Amikam Toren.

We are more aware today, than at any other time, of our impact on the environment. With Christmas approaching - the most poignant reminder of our disposable culture, fuelled by consumerism - this exhibition takes a look at artists' work and projects that reuse and transform materials, that reconfigure or alter pre-existing objects. In some cases this touches upon the actual recycling of materials, in others it is the making of new work that is more than the sum of its parts.

Re-make/Re-model includes; milk bottles, drinks cans and bottles, smashed car windscreens, TVs and food cans, all of which have been recycled and given a new life and a new use. As the title implies this exhibition is also a call to action: to re-make or re-model – around half of the artists: Steven Emmanuel, Lucy Harvey, Jacob Dahlgren, Lothar Goetz, Christian Gräser and Darren Banks, are making new work.

Steven Emmanuel's and Amikam Toren's works reflect on the act of re-making and the idea of re-configuration. With *Sorting the hundreds from the thousands*, 2009, Emmanuel labouriously re-arranges each tiny sweet from a chaotic random mass into simple organised categories and hierarchy. The throw-away plastic cups that contain them emphasise how delicate and simple the state of orderliness is.

In Toren's *Simple Fragments*, 1975, a series of milk bottles are re-constructed. Each bottle has been re-built into a new 'whole' from the broken pieces collected from various sources over time and glued together as best as possible - no one bottle has been used in its entirety. The drawings shown with them are maps of the cracks of the pieces of glass.

Jacob Dahlgren's linear structure sculpture is made from empty food cans; redundant containers of a person's consumption. The number of cans needed and the magnitude of the task in terms of the time it takes to gather and consume the contents is as much a part of the work as the visual reference of the structure. As well as recording his own consumption, Dahlgren and NGC organised a series of dinner parties, inciting the participants to use canned food as the main ingredient. These empty cans have been used to complete the sculpture.

Christian Gräser has instructed the collection of drinks bottles used by NGC's Throwingstones restaurant for his new installation that inverts and suspends them in a huge chandelier-like cluster from the gallery ceiling. Gräser is also making a second new work from the gallery's old exhibition posters, leaflets and flyers.

Darren Banks sources a mixture of redundant technology, old TVs, in various states of working order, furniture and VHS footage from car boot sales. The film footage forms an important part of the installation, gathered and manipulated as his ideas grow. The old film footage is edited together and can include overwritten video clips, recording clashes and on this occasion, footage from NGC archives.

The gallery, the exhibition invitation, even the exhibition title have been remodelled, recycled or re-used. The gallery itself has a 'makeover' by Lothar Goetz, as he takes the idea of the gallery constantly being transformed as the curators create a space that is sympathetic to each new exhibition. In this case, the walls and spaces are re-interpreted by the use of colour, pattern and rhythm and provide a 'back-drop' to the other works.

The exhibition title is taken from the opening track of Roxy Music's eponymous debut album that was later re-worked by Bryan Ferry for his solo album, *Let's Stick Together*.

To accompany the exhibition Simon Greer, founder of Nulife Glass will give a talk before the exhibition opens to the public on Wednesday 13 October, presenting his company's activity and discussing recycling plant technology and the environmental impact of the process.

Nulife Glass is a small company with a unique solution to de-leading the Cathode Ray Tube (CRT) glass from televisions and computer screens. Glass is theoretically infinitely recyclable – once formed, it takes less energy to recycle than to melt down the original raw materials. Glass can be melted and reused, without compromising its quality, time and time again. As a response to the process Simon has pioneered, artist Lucy Harvey has been working with the company to look at how the lead and glass, once separated can be re-used or re-united. Simon Greer's talk is supported by Newcastle University.

Re-make/Re-model is curated by NGC and Matthew Hearn.

NOTES to Editors

For biographical information on each artist and to view more images visit:
www.nationalglasscentre.com/whats-on/2010/10/14/re-make-re-model

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Press enquiries

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